

林鉅，1959年生於宜蘭，1979年獲第四屆雄獅美術新人獎。1985年首次個展「林鉅純繪畫實驗閉關九十天」於臺北嘉仁畫廊，此次行為藝術計畫引起矚目。1986、1988年林鉅參與「息壤」聯展；1991年起與陳介人（陳界仁）、高重黎三人聯展三次（91-96-99），1994年成為專業畫家，至今創作不懈。林鉅擅長素描、水彩及水墨線描，善於在輪廓線內以墨稍作暈染表現體積感，畫中常有一種在男體內，湧現著「擬仿」女性的慾望。關於「母親的聖像」或母與子的「聖像家族」等，為擷取融合西方文藝復興時期的聖像傳統；詭異駭人的性器符號，是身處1980年代解嚴前後顛覆所有禁忌與傳統的方式。

〈雙溪圖鑑（一）：月下猿戲圖〉為2012年個展「指虛錄」作品。2007-09年間，林鉅以故宮藏品為藍本，擬仿繪製包括郭熙的〈早春圖〉與〈樹色平遠圖〉，過往作品中的聖母子、枯木等圖像再度出現。此作題材挪借自北宋佚名〈枇杷猿戲圖〉，上下顛倒、反向觀看即可發現構圖與林鉅〈月下猿戲圖〉相仿，不同者為畫家以油畫重新布局描繪，包括晴雲或月夜瑰麗詭奇的背景，如造夢者般的幻影圖像、倒懸於枝桠上的動植物等等，呈現了把玩旨趣與挪用再現的重寫技巧。

2018年的林鉅個展「九節拂風」，此名源自近年他修習的一種佛教調養生息運氣法「九節拂風」。林鉅因受邀談常玉繪畫，從而開始研究常玉。每幅畫背面黏貼的手稿、剪報，呼應著其正面作品的前置或後設的各種思緒。這批作品共展出15幅畫於宣紙或絹布之上的水墨系列，多以數字命名，其中只有「常玉演」和「演林鉅」有子標題。作品畫框像門般鎖在牆上，運用機關讓觀者開闔觀賞畫作的正反二面。〈九節拂風 伍 常玉演〉的背面除了貼記「九節拂風」、「常玉演」、「筆墨的逆寫 素描」、「我在常玉的頭上蹦蹦跳，要把他的腦袋踩進身體裡，我到他的肩膀上蹦蹦跳，就將常玉踩進我們的土裡」，另也將常玉〈盆菊〉複製品貼入；畫面內容包括珍奇花卉、異果、蟲鳥，植物結構中的枝桠攀附、蜷曲、纏繞不絕。

〈九節拂風 拾肆〉題材來自林鉅拍攝的流浪漢。畫作中的人物正面有如陰陽人般，除了將柺杖美化為權杖般的草木，背馱衣物如施魔法般幻化為一頭山羊騎乘於背，人獸合體一氣呵成。背面貼有「九節拂風 拾肆」、「人花了參佰萬年站起來，再用參拾萬年看月亮，再用三萬年畫月亮，看自己」、「我不想讚美他的失敗 所以想像他的青春」，以及畢卡索等原作複製品、素描等。林鉅將古典水墨中的的羅漢像、祖師像題材，再度轉化回應之前的反聖像系統，也影射當代底層社會的邊緣者。（雷逸婷）

Born in 1959 in Yilan County, Taiwan, Lin Ju won the Hsiung-Shih New Artists Prize in 1979. In 1985 at Chia-Jen Art Gallery, his first solo exhibition, titled *Lin Ju's Painting Experiment in 90 Days of Self-Enclosure*, drew a great deal of attention. Lin participated in the Living Clay group exhibitions of 1986 and 1988, and also carried on the spirit of *Living Clay* in exhibitions with Chen Chieh-Jen and Kao Chung-Li in 1991, 1996, and 1999. Lin has dedicated himself to painting professionally since 1994. Lin is highly skilled in drawing, watercolors, and ink line drawing, as well as smudging ink to create a sense of volume within these contour lines. In his painting, he has often depicted an emerging desire to imitate women within male figures; maternal or family iconography, such as the Madonna and Child, to blend in traditional Western iconography from the Renaissance; or fantastic and bizarre genitalia to symbolically subvert taboos and traditions around the time that martial law was lifted in the 1980s.

Lin's *Phenomenology of Chinese Art History in Taiwan I: Apes Playing under the Moon* was exhibited in his 2012 solo exhibition *Finger on the Void*. From 2007 to 2009, he made work based on the Palace Museum collection, copying compositions such as *Early Spring* and *Old Trees, Level Distance* by the Northern Song master Guo Xi, and his past themes, such as Madonna and Child and withered trees, also reappeared in his work. Lin appropriated his subject matter for *Phenomenology of Chinese Art History in Taiwan I: Apes Playing under the Moon* from the anonymous Song Dynasty painting *Gibbons Playing in a Loquat Tree*, which if looked at upside down or in reverse in a mirror, will reveal its compositional similarity to Lin's painting. Lin, however, used oils to reinterpret the Song Dynasty composition as the phantom image of a dreamer by including a background of magnificent and strange moonlight and finely rendered clouds in a clear sky, as well as plants and animals hanging upside down from tree branches. In this way, Lin's skills of interpretation, playing with themes, and appropriation are on full display.

The title of Lin Ju's 2018 solo exhibition *Flowing Reformation* was inspired by a Buddhist breathing exercise that he had recently begun aimed at improving his life and health. Around this time, Lin had also started studying the painter Sanyu after he was invited to talk about his paintings in a video. On the backs of the paintings in his exhibition, Lin pasted manuscripts and newspaper clippings echoing various thoughts before or after the works on the front were finished. The exhibited works include a total of 15 ink wash paintings on rice paper or silk, most of which are named with numbers and a few have either the words "Homage to Sanyu" or "Developed by Lin Ju." The frame of each painting is mounted on the wall of the venue with a hinge, so that viewers are able to flip the painting and view both sides. On the back of his work *Flowing Reformation No. 5: Homage to Sanyu*, Lin pasted the words "Flowing Reformation," "Homage to Sanyu," "Rebellion with Ink and Brush—A Sketch," and "I jumped on Sanyu's head trying to push his brain into his body. I jumped on his shoulders trying to trample him into the soil," as well as a reproduction of Sanyu's painting *Pink Chrysanthemums*. Subject matter for the front of the painting includes rare flowers, strange fruit, insects, birds, and plants, all of which are uninterruptedly coiled within the branches and tendrils of other climbing plants.

The theme of Lin's *Flowing Reformation No.14* came from the artist's photographs of a homeless person, and the figure in the painting seems to be intersex. Lin glorifies a branch used as a walking stick to make it appear more like a scepter, and the figure's clothing is transformed into goat riding on their back, such that the two fit closely together. On the back of the painting, Lin added the words "Flowing Reformation No. 14," "It took human beings 3,000,000 years to stand, another 300,000 years to look up at the moon, and yet another 30,000 to draw the moon, land there, and look at themselves," and "I don't want to praise his failure, so I imagine his youth," as well as reproductions of artworks, one a Picasso, and sketches. Lin transforms themes such as portraits of Buddhist Arhat and famous masters seen in classical ink painting to refer to his previous practice of subverting iconography, and also allude to marginalized people in contemporary society. (Yi-Ting Lei)

九節拂風 伍常玉演 Flowing Reformation No.5: Homage to Sanyu

2018

水墨、絹、畫布 Ink on silk mounted on canvas

136 x 70.5 cm

蒐購 Purchase 2021.0001.002



背面 Back



九節拂風 拾肆 Flowing Reformation No.14

2018

水墨、絹、畫布 Ink on silk mounted on canvas

155 x 72.5 cm

蒐購 Purchase 2021.0001.003



背面 Back



2007

油彩、畫布 Oil on canvas

240 x 165 cm

蒐購 Purchase 2021.0001.001

